THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 734 *Friday. April* 2, 1824. *Price* 1*d.*

Drury Lane Theatre.

THERE was a numerous, and delighted audience here last night to see *The Merchant of Venice*, the new *Ballet*, and *All the World's a Stage*. Mr. KEAN, Mr. LISTON, and Miss BOOTH were greatly admired.

Covent Garden Theatre.

MR. C. KEMBLE's BENEFIT.

THERE never was shewn upon any occasion, a greater eagerness on the part of the public to get admission to this Theatre, than there was evinced last night. So early as *two o'clock* persons were seen preparing to take a station at the doors to ensure a speedy entrance; and long before the usual hour of their opening immense crowds had assembled. The rush on the first movement of the doors was tremendous, and we fear many were severely affected by the pressure. Indeed, soon afterwards, there were seen in the pit several persons on the point of fainting, and the humanity of the ladies in the dress-boxes induced them to succour these persons, by assisting to drag them over the boxes. About a dozen people, including a woman were thus happily relieved: but the pressure and noise in the pit continued to cause the loudest outcries during the greater part of the first act of the Comedy of *All in the Wrong*: when Mr. C. KEMBLE addressed the audience, and requested all who were incommoded to retire, and receive their admission money, which many did. But it was not until Madame CATALANI appeared, and sang "*Rule Britannia*," that silence was restored. She was enthusiastically received, and rapturously encored in that air, and also in "*God save the King*," at the conclusion of the piece. The Comedy was acted in the finest style, and was followed by *The Marriage of Figaro*, which was charmingly performed. Mr. KEMBLE, we rejoice to say, must have cleared five or six hundred pounds.

English Opera House.

MATHEW's "*Trip to America*," last night, drew a house filled to the ceiling. The fashionables mustered strong in the dress-circle.—Amongst others we particularised Ladies LANSDOWN and SELSEA, Lords STOWELL, LILFORD, and AUCKLAND; Sir JOHN PAUL, Generals CALCRAFT and GORDON, Colonels FORREST and DAVIES, &c. &c. The Earl of ESSEX and large party, in a private box, Mr. FARQUHAR, &c.

Theatre Royal, Codent Garden.

This Evening a Grand Performance of

Antient and Modern Music,

Under the Direction of Mr. Bochsa,

Who has engaged the Theatres Royal Drury Lane and Covent Garden, for these Occasions.

PART I.

A Selection from the Sacred Oratorio,

The Redemption.

The Pieces in which are from

The Occasional Oratorio, Theodora, Israel in Egypt, Joshua, Saul, & Judas Maccabeus.

The Selection forming this Oratorio was arranged by the late Dr. ARNOLD, from the favourite Works of HANDEL and performed at his Commemoration in Westminster Abbey.

Overture to the Occasional Oratorio.

Recit. and Air, Mr Bellamy—He layeth the beams.

Air, Miss Goodall—O had I Jubal's lyre.— — — —(*Joshua*)

Grand Double Chorus—He gave them hailstones.—(*Israel in Egypt.*)

Recit. & Air, Miss Stephens—Angels, ever bright & fair—(*Theodora*)

Recitative and Air, Mr Braham—Lord, remember David.

Semi-Chorus—Welcome, mighty king.
Full Chorus—David his ten thousands slew } (*Saul*)

March in Judas Maccabæus.

Air, Mrs Salmon—Holy, holy, Lord God Almighty.

Chorus—The Lord shall reign.
Recit Mr Braham—For the host of Pharoah
Solo. Miss Stephens—Sing ye to the Lord.
Grand Double Chorus—The horse and his rider. } *Israel in Egypt.*

Between First and Second Parts,

Rondo, Violin, Mr MORI, in which will be introduced the favorite Air, "Le petit tambour."———*Mayseder.*

Duet, Miss STEPHENS and Mr. SINCLAIR.

Though I leave thee now in sorrow.

PART II.

A Grand Selection,

Of Classical Modern Music.

Introduction
Chorus—Requiem æternam
Air, Mr Bellamy—Tuba mirum—& Quartetto
Miss Goodall, Mr T. Cooke, Mr Hawes, & Mr Bellamy
Chorus—Sanctus! Sanctus! } (*Requiem*) *Mozart*

Air, Mr Sapio—Ye thunders that around me roll——— *Bishop*
Recit. Miss Goodall—O cruel death
March and Chorus of Roman Soldiers } (*Mount of Olives*)
Recit, Mr Braham—They who to take him } *Beethoven*)
Chorus—The soldiers seek our Master
Duet, Miss Stephens & Mr Bellamy---Graceful consort | *Creation*
Recit. and Air, Mr Sinclair---In native worth | *Haydn*
Air, Mrs Salmon—Gratias agimus tibi ——— *Guglielmi*
Clarinet Obligato, Mr Williams.
Air, Mr Braham---The battle of the angels——— *Bishop*
Air, Miss Paton---Dove sono——— *Mozart*

To conclude with (for the first time this season)

Haydn's celebrated Grand Te Deum.

Between the Second and Third Parts,
Fantasia, Flute, Mr NICHOLSON—Nicholson.
Ballad, Mrs SALMON, "Sweet maid;" accompanied on the Harp by Mr BOCHSA——— *Bishop*

PART III.

A Grand Miscellaneous Act.

To commence with, (first time) a Grand Carmen Triumphale, called

The Return from Waterloo.

The Music by Dr. Busby
Principal Vocal Parts by Mrs Salmon, Mr Braham, & Mr Bellamy.
Ballad, Mr Braham---Kelvin Grove
(Accompanied on the Piano-Forte by Sir George Smart)
Air, Miss Stephens---Though the last glimpse of Erin—*Irish Melody*
(Accompanied on the Harp by Mr Bochsa)
Air, Mr Sinclair---Love has eyes——— *Bishop*
Duet, Miss Paton and Mr Rraham—When thy bosom——— *Braham*
Recit and Air, Mr Sapio—Ye gloomy caves ——— *Braham*
Air, Miss Paton—Hours of sorrow——— *Rossini*
Duet, Mrs Salmon and Mr Sapio—I love thee——— *Bishop*
Grand Chorus, (by desire)---Hallelujah!——(*Messiah*)——*Handel*

To the Editor of the Theatrical Observer.

SIR—I am not a little surprised, considering your usual candour and good sense, that you have copied from Mr. C. KEMBLE's Bill, the word "*incomparable*," as applied to Madame CATALANI. Allowing her extraordinary strength of voice, it is unjust to call her incomparable, while she is excelled in many grand requisites, viz. science, compass, and sweetness of voice, and plaintive expression, by which alone the heart is affected, and without which music is little else than noise. Besides, are you not aware of the absurdity of this person being brought into a Theatre by its Manager, as it were to tread the best vocalists there, (to whom she is nightly opposed) under her feet, with the word incomparable!!!, Is not CATALANI's talent sufficiently known without that invidious phrase? It is to be hoped, for the sake of the Theatre, and for the credit of the audience, that this matter will be duly appreciated.

Your most obedient Servant. A. B.

This is really too absurd to merit remark—we insert it to shew how *weak* are the shafts of malice aimed at this lady.

LAST NIGHT BUT TWO.

By Permission of the Lord Chamberlain.

Theatre Royal, Hay-Market.

MR. THELWALL's

ORATORICAL AND CRITICAL LECTURE

ON

Shakspeare and the Drama.

LECTURE VIII.—This Evening, Friday, April 2, 1824,

PRELEMINARY RECITATIONS.

FIRST SPEECH OF COMUS; with Observations on the gay and beautiful of MILTON.

THE MISER AND HIS SONS, from Dr. Goldsmith's Essays.

SUBJECT OF THE LECTURE.

Macbeth and Othello.

The EMPASSIONED SUBLIME of Shakspeare; the FRIGID BATHOS of Modern Playwrights. The SUPERNATURAL and the SUBNATURAL SHAKSPEARE's WITCHES, and MOORE's ANGELS. Incongruities of Theatrical Representation.

Cotemporaries of Shakspeare, MASSENGER, FLETCHER, BEN JOHNSON, &c. [illegible] Age of DRYDEN, OTWAY, &c.

Sheridan's Pizarro.

KEMBLE's Rolla, and Mrs. SIDDONS's Elvira.

And the subsequent Representatives of those Characters.

Pathetic Monstrosities, and

Old Bailey Melo-Dramas.

Of the Day; with a Digression on the Closet-Dramas, &c. of

LORD BYRON.

And the Influence of his Writings on the Dramatic, Literary, and Moral Taste of the Age.

RECITATIONS.

OTHELLO's ADDRESS TO THE SENATE.

THE DAGGER SOLILOQUY OF MACBETH, &c.

Doors open at Seven.—Begin at Half-past Seven, precisely.

Boxes, 5s.—Pit, 3s—Gallery 2s.

Lecture IX, Wednesday—Hamlet and Lear, with Recitations, serious & comic.

Tickets may be had at BOYLE's Court Guide Office, No. 1, Leicester Square; of Mr. MASSINGHAM, at the Box-Office of the Theatre, on the days of Lecture; and of the Lecturer, North Brixton Cottage; where Instructions may be had in Cases of Impediment, &c.

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